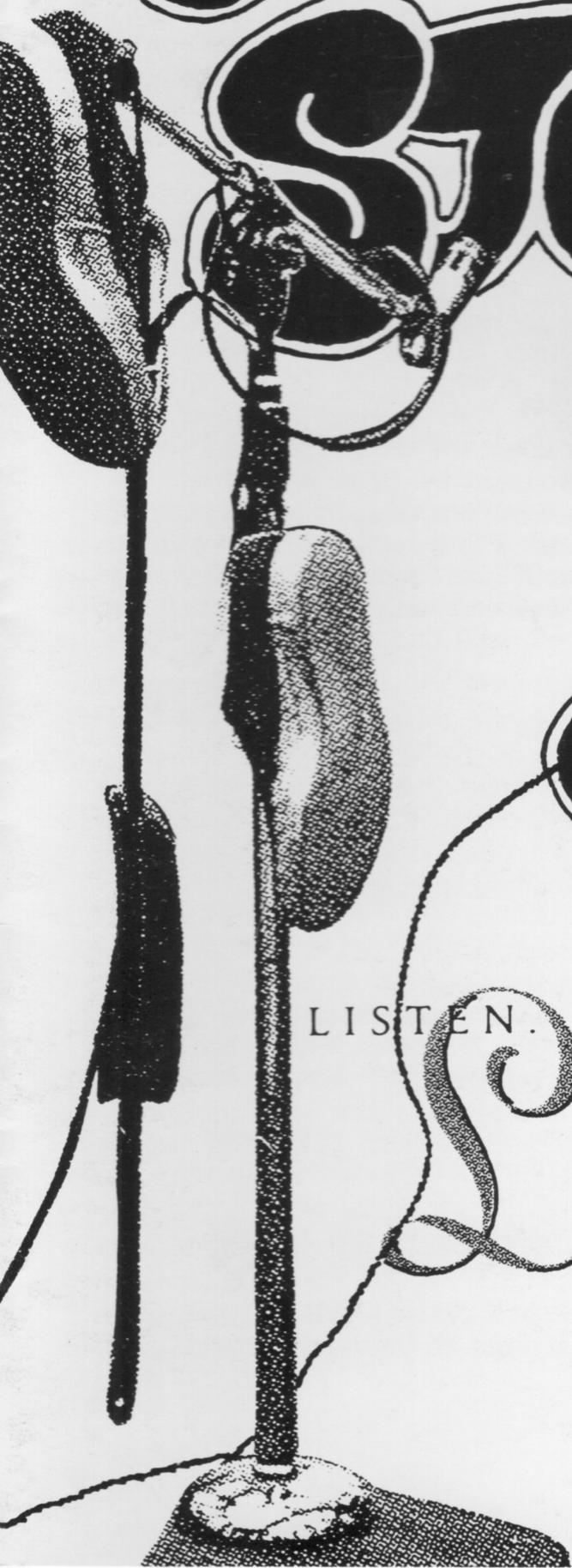
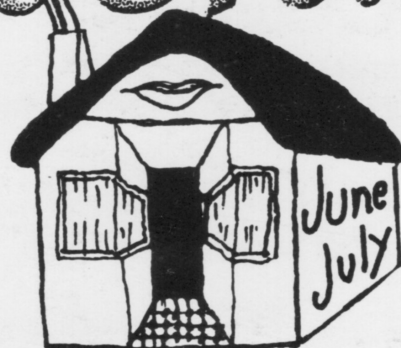


Back Boy STOMP 97



LISTEN. LISTEN.

Listen.”



BEACH BOYS STOMP - June '93

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Editorial

With their usual unerring gift for turning triumph sour, the Beach Boys have managed to find fault with the excellent box set not once but twice, and in the process insult the intelligence of every fan.

Firstly, at least two band members are talking about forcing track changes in later editions of the Box (see News page)... and secondly, the whole band (less Brian, of course) are reportedly up in arms at David Leaf, Andy Paley & Mark Linnett being credited in the book as 'Compilation Producers'. No matter that five lines further down the credit "Original recordings produced by Brian Wilson and The Beach Boys" appears - apparently the BB have such a low opinion of our collective IQ that they're convinced we'll assume David, Mark and Andy produced every note across all five CDs!

You don't know whether to laugh or cry... or reflect on the fact that such a complaint indicates more of the Beach Boys' IQ than that of the fans. It's often been said that the band don't deserve their fans... and I'm beginning to be persuaded.

AGD

BACK ISSUES AVAILABLE: 63, 64, 66-69, 72-74, 76, 77, 79-84, 86-96. £2.00 per copy, Overseas - add 50p per copy.

Happy Birthday to Alan Jardine,
51 on September 3rd.

WIDESCREEN & DEEP FOCUS

GOOD VIBRATIONS - hereafter referred to as The Box - is far more than the ultimate Beach Boys compilation, exceeds even being the most nearly perfect single-artist rock collection ever: it is, quite simply (for the beauty of truth is it's simplicity), the perfect soundtrack for a movie - or mini-series, or series of movies - as yet unconsidered, much less planned, probably never to be as much pondered. And the subject of this project? Overtly, Brian Wilson... by association, the Beach Boys... subliminally, subtextually, subconsciously, American history 1960-1997. Nothing less. Perhaps very much more.

Now hold on, I hear you say, OK, it's our main man (and men) and yes, the music is (largely) of unimpeachable quality... but at base, it is just music and not a belated cosmic revelation. We've had Beach Boys compilations before, after all...

Agreed - but none with such a breadth, depth, sweep and scope, nor one that portrays and underscores the successive peaks and troughs of America's band in so hard-edged yet sympathetic a manner: to sit down one sun-dashed afternoon, as I did, and immerse yourself in some six hours of music, from the "Surfin'" rehearsal to "Kokomo", not skimping a single cut and spicing the whole flow with tracks from the Sessions CD, is to sample vicariously not only an intense and latterly fragmented creative process but also the changing times of both the USA and Brian Wilson, a story by turns exciting, uplifting, confusing, frustrating, heartbreaking, depressing, as yet unfinished but surely inevitably winding down under the pressure of the years...

CD 1 provides a fitting if breathless overture, leading us tightly by the hand from the living room banter of the embryonic "Surfin'" to the backroom introspection of TODAY! via some 30+ examples of the very, very best that early-60's West Coast rock had to offer. Ballads, rockers, anthems, celebrations - this first CD alone would suffice for many - if not most - other artists' "Very Best Of..." yet it is but a taster for the greater glories to come.

The second disc blows the doors wide open, "California Girls" neatly straddling the commercial and artistic fields with a grace and poise almost insolent in its confidence, and it's uphill all the way from there to the first and loftiest peak of PET SOUNDS and the SMILE sessions. Here Brian was treading new ground, ever striving for something only he could define and convey to us lesser mortals, ever set on surpassing himself. Consider this sequence: California Girls - The Little Girl I Once Knew - Sloop John B - Wouldn't It Be Nice? - God Only Knows - You Still Believe In Me - Good Vibrations... inexorable in its pursuit of something more than excellence.

Which leads us to SMILE, not so much a plateau as a series of pinnacles, of an equal level yet isolated one from the other, and seemingly apart from all that preceded. Not so, for the incomplete can never be meaningfully compared with a finished item. Even so the potential of "Wonderful", "Wind Chimes", "Do You Like Worms?", you name it, cannot be denied. A creative dead-end? We'll never know, and should indeed be grateful to even be allowed to ask the question... and here's a question for those who would doubt the validity, artistic or otherwise, of SMILE: compare these fragments with the Beatles' 1967 LP and ask yourself - which was truly mind-expanding?

CD 3 inevitably charts the beginning of a decline (though from the dizzy heights of PET SOUNDS and SMILE, could there be any direction but down?) limited initially to the commercial arena - artistry was still well to the fore, if heading in idiosyncratic directions: now it was an outgrowth as opposed to an end in itself, more accessible and mayhap the better for that. As Brian stepped back, the band took up the slack, performing creditably as individuals -

COMPETITION RESULTS

The winner of the Chris Rainbow LOOKING OVER MY SHOULDER CD was Glen Buddery from Doncaster who was first out of the hat from all the correct entries. The answers were:

1. "You and I" 2. "Wonderful"

Thanks to all who entered.

FRIENDS, 20-20, SURF'S UP - and for the first, possibly only time as a successful and valid democracy on SUNFLOWER. The pace slackens with the times reflected and the band are once more in step with their audience.

Thus far three discs have spanned slightly under ten years: that disc four hurries us from 1972 to 1988 in twenty-five cuts equates neatly the moral bankruptcy of America during these years with the Beach Boys creative abdication. Not that there aren't a few minor peaks along the way... HOLLAND, LOVE YOU, a handful of album tracks, the odd 45... and of course, the enigma of "Kokomo". Are there really that many people in the US suffering from severe taste impairment? A modern mystery as unfathomable as SMILE, and perhaps best left so.

So much for the main course - now the sweet. however much you paid for The Box, CD 5 alone justifies the outlay, a treasure trove of odds, sods and unimaginables to delight the casual fan, inflict convulsions in the dedicated and once again set standards for archive releases. The very highest of highs - the "Cabin Essence" track, the "Wouldn't It Be Nice?" vocals and the "God Only Knows" sessions, more pointedly the last 48 seconds, an almost unbearably powerful demonstration of true genius. Experience and believe.

The packaging equals the music (excepting the inserts for CDs 1 - 4 - who commissioned these amateurish daubs and who OK'd them? - this man must die), the box itself sitting nicely on the shelf, looking and feeling just right. As for the book, how many more times can one praise David Leaf for his lucid insight, compassion, humour and sheer sureness of touch? As many as it takes, that's how many. Not only a textural delight, the book doubles as a treasury of memorabilia and ephemera, accenting and complementing the music perfectly.

Are we to believe, I hear you ask, that AGD has found a BB/BW artefact without fault? Surely not? Of course not - personal choice aside, there are two glaring omissions, in "Let Him Run Wild" and "Loop Do Loop", BOTH excised at the express wish of their composers, and it's these two absentees that knock, say 2% off the overall perfection rating. (I'm ignoring the 6th 'bonus' CD forced into the UK version - I threw it away and urge you to do likewise.)

SMILE aside, I've not so much as mentioned the plentiful spicing of previously unreleased material scattered throughout The Box -enjoy them in your own way and time, with none of my preconceptions foisted upon you, but don't single them out, for they are but a part of a magnificent whole. Once again, Capitol Records have shown the rest of the industry how these things should be done... once again the three musketeers Leaf, Linnett & Paley have produced the goods... and once again we, the fans, are the winners. Thanks Dave, Mark & Andy... thanks Carl, Dennis, Mike, Alan & Bruce... and most of all, thank you and God bless, Brian.

AGD
(Grateful thanks to Capitol Records for supplying STOMP with review copies of The Box.)

COMPETITION 1

MFP have just released a compilation titled I LOVE YOU and have given us five copies to give away as prizes. To win a copy just answer the following question:

The I LOVE YOU CD includes seven cover versions - "Then I Kissed her", "Why Do Fools Fall In Love", "I Can Hear Music", "Devoted To You", "I'm So Young", "There's No Other (Like My Baby)" and "I Was Made To Love Her". Who did the original versions?

Closing date 31st August.

The Beach Boys I LOVE YOU

- [1] GOOD VIBRATIONS
- [2] THEN I KISSED HER
- [3] GOD ONLY KNOWS
- [4] DARLIN'
- [5] HELP ME RHONDA
- [6] ALL SUMMER LONG
- [7] WENDY
- [8] DON'T WORRY BABY
- [9] YOU'RE SO GOOD TO ME
- [10] WHY DO FOOLS FALL IN LOVE
- [11] I CAN HEAR MUSIC
- [12] WOULDN'T IT BE NICE
- [13] SURFER GIRL
- [14] DEVOTED TO YOU
- [15] I'M SO YOUNG
- [16] THERE'S NO OTHER (LIKE MY BABY)
- [17] SHE KNOWS ME TOO WELL
- [18] GOOD TO MY BABY
- [19] PLEASE LET ME WONDER
- [20] I WAS MADE TO LOVE HER



THE SURF SET

COMPACT DISC	NXT CD 249	50 23224 32492 4
DICK DALE & THE DEL-TONES • Surfbeat		THE CHANTAYS • Move It
THE BEACH BOYS • Surfin' USA		THE SURFER GIRLS • Draggin' Wagon
THE SURFARIS • Wipe Out		SUPER STOCKS • Surf Route 101
JAN & DEAN • Surf City		THE SURFARIS • Black Denim
THE CHANTAYS • Pipeline		JAN & DEAN • Bucket "T"
THE FANTASTIC BAGGYS • Summer Means Fun		THE RIP CHORDS • 409
THE PYRAMIDS • Penetration		THE FOUR SPEEDS • My Stingray
THE RIP CHORDS • This Little Woodie		THE BEACH BOYS • Don't Worry Baby
THE ASTRONAUTS • Baja		GENE MOLES & THE SOFTWINDS • Burnin' Rubber
RONNY & THE DAYTONAS • Beach Boy		SUPER STOCKS • Readin', Ridin' & Racin'
THE BEACH BOYS • Surfin' Safari		THE KNIGHTS • Hot Rod High
THE MARKETTS • Surfer's Stomp		JAN & DEAN • The New Girl In School
GARY USHER & THE USHERETTES		THE SUNSETS • Chug-A-Lug
Three Surfer Boys		THE BEACH BOYS • Be True To Your School
THE HONEYS • Shoot The Curl		THE BEACH BOYS • Drive In
THE HOT DOGGERS • Let's Go Trippin'		JAMES DARREN • Gidget
THE SURFARIS • Surfer Joe		THE SANDALS • Theme From The Endless Summer
THE FANTASTIC BAGGYS • Tell Em I'm Surfin'		SUPER STOCKS • Muscle Beach Party
JAN & DEAN • Surfin'		DONNA LOREN • The Cycle Set
THE BEACH BOYS • Surfer Girl		THE SURFARIS • Boss Barracuda
BRUCE JOHNSON • Surfin' Round The World		THE ASTRONAUTS • Surf Party
SURFARIS • I Wanna Take A Trip To The Islands		THE BEACH BOYS • Girls On The Beach
THE AMBASSADORS • Big Breaker		JAN & DEAN • Ride The Wild Surf
HAL BLAINE & THE YOUNG COUGARS		THE RIPCHORDS • Gone
(Dance With The) Surfin' Band		RONNIE & THE DAYTONAS • Little Scrambler
THE BEACH BOYS • Don't Back Down		PAUL PETERSON • She Rides With Me
DICK DALE & THE DEL-TONES • Miserlou		THE DEVONS • Honda Bike
JAN & DEAN • Drag City		THE SURFARIS • My Buddy Seat
THE BEACH BOYS • Little Deuce Coupe		THE BEACH BOYS • Little Honda
RONNIE & THE DAYTONAS • G.T.O.		JAN & DEAN • She's My Summer Girl
THE RIP CHORDS • Hey Little Cobra		PAT BOONE • Beach Girl
THE FOUR SPEEDS • R.P.M.'s		DUANE EDDY • Your Baby's Gone Surfin'
HOT ROD ROG • Little Street Machine		THE AMBASSADORS • Surfin' John Brown
THE ASTRONAUTS • Competition Coupe		JAN & DEAN • Sidewalk Surfin'
JAN & DEAN • Dead Man's Curve		RONNIE & THE DAYTONAS • I'll Think Of Summer
THE RALLY PACKS • Move Out Little Mustang		THE TRADEWINDS • New York's A Lonely Town
THE RIP CHORDS • Hot Rod USA		THE BEACH BOYS • Do It Again

COMPETITION 2

Sequel Records have given us 5 copies of a 3 CD set titled THE SURF SET to do a surfin' competition. To win a copy answer the following questions.

1. Jan & Jean's "New Girl In School is included": The song went through two title and lyric changes before being released - those two titles please?
2. The set includes two tracks by the Ambassadors produced by a famous UK producer. His name please?
3. Pat Boone's "Beach Girl" is included - who wrote the song?

Closing date 31st August.

"YOU GOTTA BE A LITTLE NUTS" (DON'T BACK DOWN 1964)
AN AFTERNOON WITH BRUCE, WILLIE & ME

Saturday 26th June 1993 1.00 pm Watford Junction Station. I'm sitting waiting in Willie Morgan's slightly aging Ford Capri when from the station emerged Willie with none other than Bruce Johnston.

Bruce had played with the Beach Boys in Sheffield the night before, stayed up late and still got up early to catch the train from Manchester to Watford. "The other guys think I'm nuts to do this" and Bruce was only doing this because of his old friendship with Willie which started in the Mid 70s when Willie worked for RCA and was promoting the David Cassidy and Jack Jones albums that Bruce had produced. As I've been working on radio shows with Willie for the past two years there's no way I was going to miss out on this one.

On the drive up the M1 to Chiltern Supergold studios in Dunstable, Bruce was very talkative and did not need much prompting. He spoke about the interview he had just done with Bill Scanlan Murphy for a SMILE radio special (due to go out during August on BBC Radio 1).

Mike Love's lawsuit against Brian was mentioned and I asked Bruce if Brian's "Wouldn't It Be Nice" book had instigated this. He said, "No, Mike wrote lyrics to many Beach Boys songs, "California Girls" for example, and never got a credit, so after the success of "Kokomo" Mike thought it was about time to set the record straight." (Still no further news about what's happening with the suit). Anyway, that's something that's just between Mike and Brian and nothing to do with the rest of the band.

Bruce then started to discuss the Box Set and how unhappy the group were with some of the unreleased tracks ("Punchlines" and "It's Over Now" for example), and also the production credits on the box. (More on the Box Set later in the Bruce interview.)

I asked Bruce, how the show was in Sheffield the previous night. "Very stiff, I'm not used to such an old audience - they didn't get out of their seats until "I Get Around"."

Bruce also commented on the weather and how today was so similar to Californian weather (hot & sticky).

We arrived at the Supergold Radio Station at around 1.30 pm and after unloading our records and CDs in the studio Bruce asked if there was a pub nearby. "Right across the road" I replied. Bruce and I walked down to the pub, The Priory, in Chiltern Road, Dunstable where I bought Bruce a coke and the usual half pint of draught Guinness for me. Bruce was feeling peckish as there had been no diner on the train down from Manchester, so he ordered mushroom soup and a turkey sandwich.

I showed Bruce Peter Doggett's Record Collector review of the Box Set. I pointed out one sentence "The finest collection of American pop music ever issued", which I fully endorse. Bruce was impressed.

Bruce asked me how STOMP was doing and how many people attend the Conventions these days; "Great, and between 300 - 350" was my reply. Willie then joined us to share the turkey sandwich and to remind us time was getting on. Bruce loved the pub and said it was one of the best he'd been in. With that we returned to the studio to record a radio show, or two.

First up was the second hour of "Sunday Will Never Be The Same" with Bruce Johnston being the featured songwriter. For the record, songs written or co-written by Bruce that we played were:

1. The Original Surfer Stomp - Bruce Johnston
2. Gone - Rip Chords
3. In My 40 Ford - Kustom Kings
4. Beach Girl - Pat Boone
5. Disney Girls - Art Garfunkel
6. Rendezvous - Hudson Brothers
7. Don't Run Away - Bruce & Terry
8. I Write The Songs - David Cassidy
9. Thank You Baby - Graham Bonney
10. Slow Summer Dancin' - Beach Boys
11. Let's Visit Heaven Tonight - Captain & Tenille
12. Dierdre - Bruce Johnston

Some of the things discussed off-mike were:

"Who was the Dudley co-credit on "Thank You Baby"? "An old girl friend I gave credit and then later removed"

Bruce did not know that the Captain & Tenille had recorded "Let's Visit Heaven Tonight" - it seems it only came out in Australia.

Bruce mentioned how he cleared everything, legally, for the merging of "Slow Summer Dancin'" with the Dan Leer's "One Summer Night", a merging that was inspired by Ronnie Milsap's "Lost In The Fifties" medley with "In The Still Of The Night". Incidentally, "Slow Summer Dancin'" was recorded at Bruce's house.

Bruce pointed out that Mike Love co-wrote and sang the bass parts on Bruce & Terry's "Don't Run Away". I joked that he could get into big trouble for not crediting Mike.

Next up it was time to record a slot 'Starcall', to be inserted into Steve Marsh's Monday lunchtime show. "God Only Knows" - alternate version, was played. Bruce had not heard this before and he listened intently, pointing out that he could hear Carl singing with Brian. Bruce seemed surprised when towards the end Carl came in singing the part Brian sings on the released version. "That's Brian, Carl, Me, Terry Melcher, Marilyn & Diane Rovell on the tag," said Bruce, "the final version was just Brian, Carl & me."

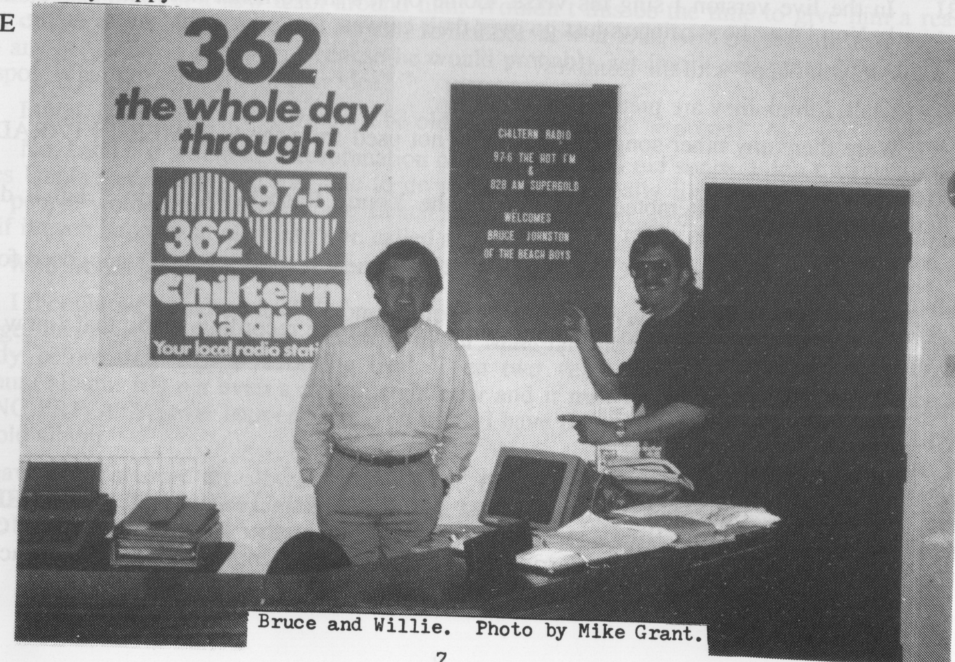
The original version of "Surfin'" was played back to back with the new version to compare 30 years between recording. "Cool Cool Water", from Bruce's favourite album SUNFLOWER, was played, followed by "Lahaina Aloha" from the latest album.

"Barbara Ann" brought things back to familiar territory before the title track from SUMMER IN PARADISE was played; as the re-mixed version with Roger McGuinn is not yet available the original was chosen.

With the time running out Bruce recorded a couple of station promos just to finish. We then took a few photos before heading for the Capri and back down the M1 to Watford Junction Station.

I asked Bruce if I could get an interview in the car for BEACH BOYS STOMP. Bruce said he would be very happy to do it.

MIKE



Bruce and Willie. Photo by Mike Grant.

BRUCE JOHNSTON

INTERVIEW

MG What changes are there to the live set this year?

BJ We've got 40 or 42 songs. We've added Heroes & Villains, Lady Lynda, Hushabye, Warmth Of The Sun, Hot Fun In The Summertime and Under The Boardwalk.

MG Lady Lynda is back?

BJ Well the only place it was a hit was in England so it gets played four times and then dies again. We have "Summer In Paradise" a combination of the original album version, the next version which comes out in England with "Roger McGuinn and The Beach Boys" and then the version that is in the shows, that we are recording live at Wembley for a single.

MG How will that be released with both the Roger McGuinn and the live version on one single?

BJ I don't know how we'll do that. We'll probably have "Strange Things Happen", "Under The Boardwalk" on it - I'm not sure yet.

MG What do you think of the re-mixes and why did you do them?

BJ The re-mixes on the album? We all felt that we whacked the album out too soon about a year early and so we tried to go back to the songs that we didn't think were really finished. So that's why we re-mixed four songs.

MG "Island Fever" was popular with STOMP readers but now it's got a completely new chorus.

BJ Well you know Terry and Mike hear it another way so what can I say and I think it's going into a TV show.

MG "Summer In Paradise" now has Roger McGuinn singing a verse.

BJ In the live version I sing his verse. Come on it's artwork not necessarily art, but it's artwork. You know how painters just go over their canvas, that's just what we're doing.

MG Are you happy with the re-mixes?

BJ Yeah, I think they are pretty cool.

MG Were there any other songs recorded and not used from the SUMMER IN PARADISE sessions?

BJ Only one. We attempted a version of the Young Rascals "Groovin'" but it didn't really work out, so it was never completed.

MG Can you update us on GOING PRIVATE? (For new readers - Bruce's supposed follow up to GOING PUBLIC.)

BJ Well I sure would like to find some time to get in the recording studio that I now own with Mike.

MG Is it partly recorded?

BJ No.

MG Or demos?

BJ I couldn't even start writing because we got sidetracked into the SUMMER IN PARADISE ALBUM and now we're already working on another Beach Boys album. Carl's in the middle of his album with Gerry Beckley and Robert Lamm -they are three tracks in with Steve Levine producing.

We are just planning a Beach Boys double CD that will more than likely wind up being a single, an album that will probably either sell a million or nothing, with guest artists. We are all talking about this and it's not just my idea, but I've proposed an unplugged combination party album with an awareness of the environment, so by the time it comes out unplugged will probably be beaten to death. But our idea is to have an Unplugged In Paradise album that's recorded and filmed with high definition TV ready film, all over the Big Sur area where Al Jardine lives.

MG When are you talking about, a couple of years time?

BJ Well I'm hoping we can talk about it this summer and record it the last week of September and the first week of October, you know block it all out. We want to have a non-produced album so there are no tracks, so anything you hear is live.

Do you remember "Daddy's Home" by Cliff Richard? That was live from a TV show.

We have this horrible TV show that we did live at Universal that had one great scene around the camp fire which we thought was really fantastic so Alan and I were talking about it yesterday and I was reminding him of that scene. So we were talking about how to make this album, record some of it in his studio live like the Party album, basically an unplugged album. Then record around different parts of his house maybe with two guitars. He's got a 100 acre house in Big Sur which is the most beautiful area.

Then he has suggested something which blew me away. I'm still recovering. Remember this is a video album also, he said "As you know, my beach is so beautiful we could have the camp fire down there then we could take the nine foot grand piano that Brian gave me, the white one in the studio, and put it in the sand on the beach." Just like the old sand in the dining room at Brian's house. I thought 'how cool'.

MG I was going to ask you if you'd been approached to do an Unplugged on TV.

BJ No, we are kind of dreaming up our own Unplugged/Party/ Concern for the Environment with a lot of guests and I suggested wouldn't this be a good non-threatening time in terms of production to invite Brian, now that Carl and the Wilsons have been able to change psychologists and put a new team around him. Wouldn't this be the time to give him a really great couple of weeks with us so he can remember how it was, without having to come up with any songs far in advance. Because he would probably get into it and write something on the spot. What do you think of that idea?

MG I think it's fantastic. But would it be old songs that you'd be doing?

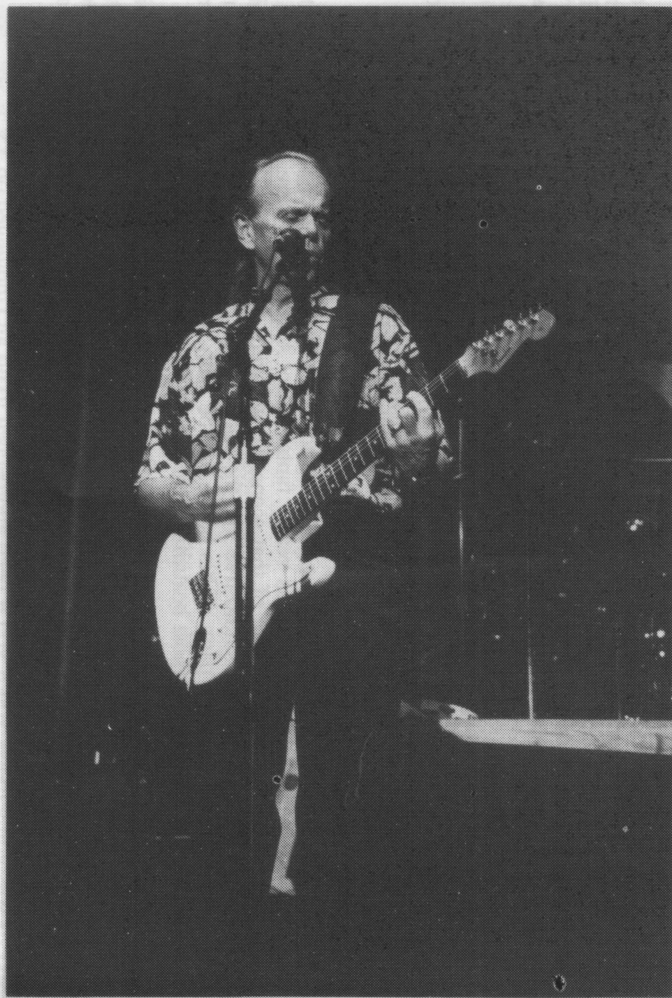
BJ No, I think it would be a combination of new songs and old songs. I don't want to do an oldies Unplugged album, I'd just like to do songs that we really like and new songs that we hope people would like. Maybe some Beach Boys tracks unplugged. So by the time we put it out, if it even happens at all it can't be called any unplugged name.

MG Who would be the guests?

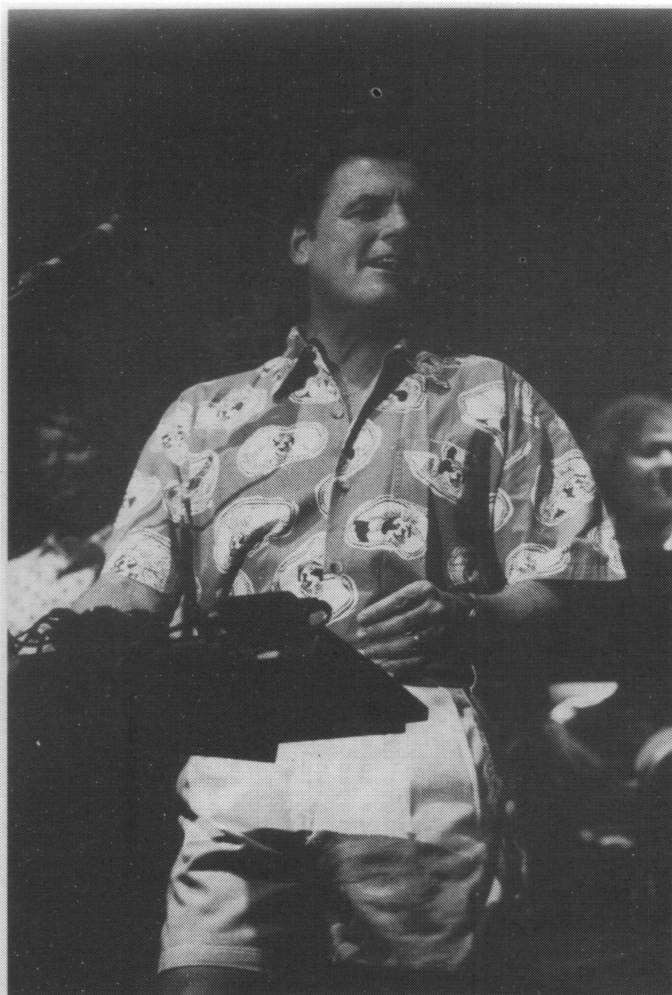
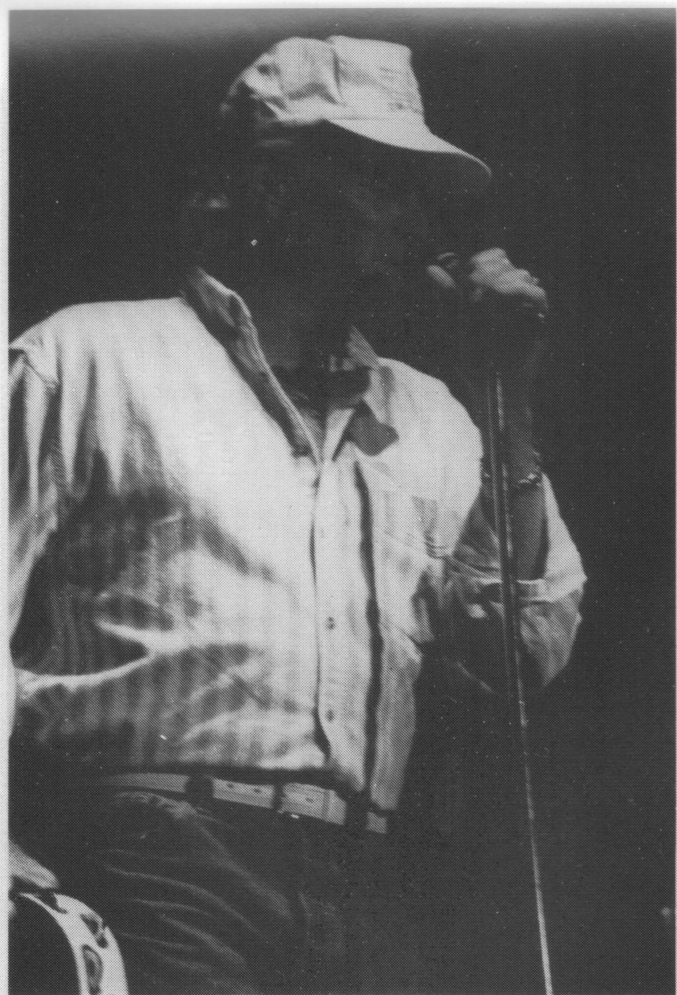
BJ I thought we could invite Wilson-Phillips, or Wilson anyway, certainly Matt Jardine will emerge, this is going to be great, talking about Matt Jardine is like talking about Carnie & Wendy before they had a recording deal. Then two years later they have a seven times platinum album. It's not even a sketch right now and it may never happen. I mean look, my GOING PRIVATE never happened, maybe when I have time to do it I won't really care about my solo album.

We have not discussed the album with Carl yet. But Mike Love has come up with an album title. Dig this - "33 LP UNPLUGGED IN PARADISE" as it should come out in the 33rd year of the band. As I say it may never happen, but if it does then you will have been first with the news.

Part Two next issue.



BRUCE JOHNSTON

(couch) and an elaborate collection of backdrops: the front end of a
huge vintage car and some cheesy images from the Queen in Texas
at the same time.

BEACH BOYS AT THE SHEFFIELD ARENA, June 25th, 1993

After the grim experience of the band's Tokyo Budokan show in 1991, I was seriously contemplating giving this tour a miss. And had it not been for Mike Wyers' kind offer of a front row seat I might not have had my expectations magically reversed...

From the moment I received a press pass from the Sheffield Arena box office, I knew that this was going to be an unusual night, and my excitement grew as the bouncers let us into the press pit just below the stage. I had just the opening three numbers to click away at my idols, and frankly was unaware of anything around me: only the faintly grotesque images of Mike, Carl, Al and Bruce filling the zoom lens! After 17 years as a BBs nut I must say that these 7 minutes gave me some of my biggest thrills to date: Mike Love's unabashed posing for me, Carl releasing one of his short-and-sweet toothy grins, Al winking at me as I loudly acknowledged the start of Cottonfields. This truly was going to be a night to remember.

Returning to my seat, centre stage on the front row, I wallowed in BBs sensual overload, not knowing where to look, just enjoying the worm's eye view. Something was different tonight. The whole band seemed extremely relaxed. Mike, Carl and Al all exchanged jokes and comments frequently, with Bruce guffawing at every mistake (especially a couple of drumming howlers by Mike K), and seemed to take lightly the fact that his keyboard wasn't working at all! Mike joked about Al's memory for lyrics, while Al himself seemed on top form. Despite the obvious problems he's having with his tenitis, he made a huge contribution to the show, singing strong leads on Cottonfields, Then I Kissed Her, Come Go With Me, Little GTO, Heroes and Villains, Lady Lynda, Help Me Rhonda and others. At last his near ageless voice is being used to the full ... He obviously relished his newer prominent role, and spoke freely to the audience, notably in introducing his eldest son Matthew with an anecdote from the band's appearance at the Sheffield Festival in the 60s when Matt was, well, as young as all the other Jardines that filled the stage during the show!

Matt Jardine, the tall blonde percussionist on the right of the stage was a revelation. Singing leads on a batch of semi-forgotten treasures, he served as a reminder of just what made Brian Wilson's Beach Boys so special: the falsetto vocals on Hawaii, Catch a Wave, Hushabye and Warmth of the Sun were as clear and up front as they were in the good old days. Hopefully Matt has become a permanent replacement to the workmanlike but lacklustre Jeff Foskett and Adrian Baker. The eldest Son of Jardine is most definitely the best thing to happen to the live band in decades.

Such was the quality and frequency of the Jardine Show that Mike Love almost took a back seat! (Surely not!) We had his dog-eared Be True/Car Medley intros, with the son of Brian - who spent more time at the mike than he did! In fact, at times it seemed that Mike was concentrating far harder on grooming his son for future stardom than on his own lyrics (makes a change!), with "Surf City" in particular put through a mangle worthy of Mr Jardine!

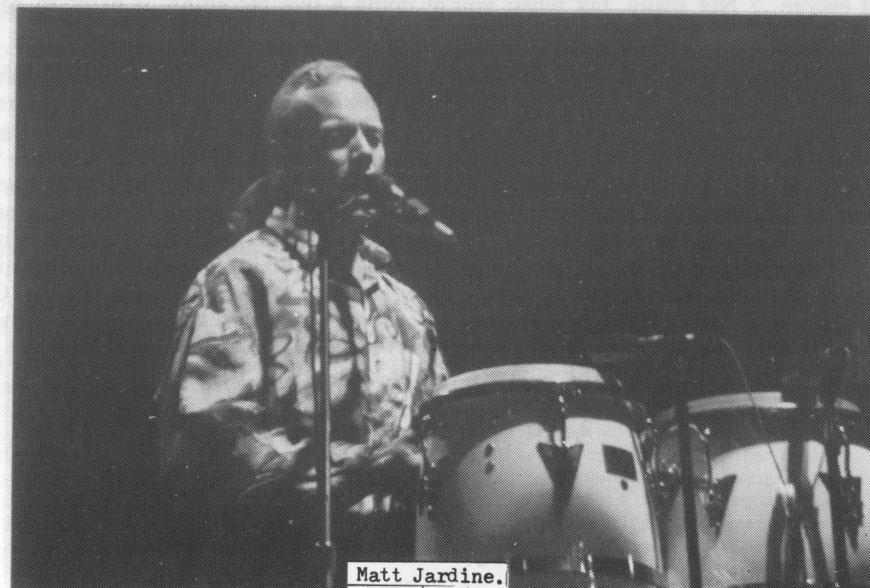
But from a performance point of view, it seems that the band have finally hit on a happy compromise between "crowd pleasing" and keeping the "serious record collectors", as Mike calls us, happy. In addition to the bouncing buxom beach belles, we now have a green laser show

(oooh!) and an elaborate collection of backdrops: the front end of a huge vintage car and some cheesy images from the Summer in Paradise album sleeve. The hits and mega-medleys are still all present and correct (the glaring omission of Don't Worry Baby the only obvious exception), but, for a change, big steps were made toward a more hardcore-friendly set. Besides the aforementioned Hawaii, Hushabye and Warmth of the Sun, we were blessed with excellent renditions of Heroes and Villains (the a capella section was the highlight of the show!), Lady Lynda (with Al valiantly struggling with the guitar parts - you could actually hear him!) and a surprisingly enjoyable new version of Summer in Paradise with all the front four contributing lead vocals a la Still Cruisin'. All but Bruce Johnston's part worked well, as Bruce seemed to be pitching his verse way out of his best range. (On the new album version of course, it is Roger McGuinn who sings the final verse and adds his distinctive "California Dreaming" guitar. Let's hope they put the Wembley concert version out as the single ...)

My only complaint about this otherwise enjoyable show was the lack of involvement from Bruce and Carl. Bruce is now used hardly at all; Do You Wanna Dance is his only lead. This is a shame, as his wonderful falsetto on Wouldn't It Be Nice testified. He can still hit notes that ordinary beers simply cannot reach! As for Carl, he seems to have become a mere observer in the vocal department. His voice is certainly sweeter than it was in Japan two years ago, but his role is now reduced to a dwindling number of tried and tested songs, Wouldn't It Be Nice being the only surprise. He seems ill at ease in his singing capacity, happier to concentrate on the backing band, counting in almost all the numbers and continually altering the levels on the monitors. I have to say Carl looked pale, tired and a little strained, indicating perhaps that his health has taken a turn for the worst. Another victim of his jinxed family tree, perhaps.

But, all said and done, these were minor niggles in a varied set which clocked in at over two hours. And judging by the hoarseness of my voice on the way home, I can vouch for the Beach Boys having a few more miles left on the clock. Place your bets now on the year of the Farewell Tour. Surfin' into the 21st Century! That may not be as crazy as it sounds ...

SEAN MACREAVY



Matt Jardine.

A FAMILY AFFAIR

In years to come, it's possible that the Beach Boys' 1993 London gig may come to be known as "Jardine's Triumph"... well, maybe that's a little strong, but consider the following: in recent years (i.e. most of the eighties), Alan gave the distinct impression that he really couldn't be bothered anymore, due mainly to a supremely disinterested stage presence coupled with a routine fluffing of lines - would it be "Sloop John B" this gig, or "Rhonda" was fast becoming the standard gag.

In 1991, however, things perked up and this year... well, no fluffs, eight solo - and excellent - lead vocals, solid guitar work and, to ice the cake, the emergence of son Matthew as not only an able percussionist but also a superb lead vocalist in the high register. His renditions of "Hushabye" and "Warmth Of The Sun" astounded, and dispelled any thoughts of nepotism, for he's everything Adrian Baker was, with the added dimension of warmth: as Mike Love noted, "Wilson Phillips, watch out!"

In truth, almost all the singing, lead and backups, was of a high standard, notably on the reinstated "Heroes & Villains", "Come Go With Me", the PET SOUNDS section and "Good Vibes". Bruce's lead vocal on "Do You Wanna Dance?", however, was frankly limp... but at least he spent more time this year performing as opposed to videoing the crowd.

Low points? Yes, of course: Mike's introduction to the car medley now creaks even more than the songs (ditch it, dude...), two of the songs from the "new" album didn't really spark, and the sound mix was, at times, more suited to stadia than arenas... and as ever, the considerable head of steam built up by "Vibes" was killed stone cold dead by "Kokomo" and revived only by a corking "Rhonda" (lads, "Kokomo" don't mean spit over here, and you can't do it live anyway...)

For balance, highs and surprises: the acapella break in "I Can Hear Music"... "Hawaii"... "Lady Lynda" reappearing under the guise of "Little Lady"... the lasers... the car... and two hours ten minutes when we only expected an hour and a half.

However, for me the greatest surprise - OK, shock - was the live version of a hybrid of the original and the remix of "Summer In Paradise". Not perfect, agreed, but hugely enjoyable and given an enthusiastic reception by the crowd. Good enough to reprise as the second encore...? Not really, but when you're doing a live recording, it helps to have a safety take.

A final thought, to temper the enjoyment and surely significant: of the 41 different songs performed, Brian had a hand in slightly over half... but no-one mentioned it.

SONG LIST: California Girls - Cottonfields - I Can Hear Music - Do You Wanna Dance? - Rock & Roll Music - Do It Again - Catch A Wave - Hawaii - Come Go With Me - Be True To Your School - Then I Kissed Her - Darlin' - Surfer Girl - Hushabye - Under The Boardwalk - Hot Fun In The Summer Time - Still Cruisin' - Medley: Little Deuce Coupe / 409 / Little Old Lady From Pasadena / Shut Down / Little GTO - I Get Around - In My Room - Warmth Of The Sun - Little Lady - Heroes & Villains - California Dreaming - Summer In Paradise - God Only Knows - Sloop John B - Wouldn't It Be Nice? - Good Vibrations - Kokomo - Help Me Rhonda - Barbara Ann - Fun, Fun, Fun - Encore: Wipe-out - Surfin' Safari - Surf City - Surfin' USA - 2nd Encore: Summer In Paradise.

(Special thanks to Annette for keeping score!)

AGD

SUMMER IN PARADISE II - THE NIGHTMARE CONTINUES ...

Consider these two axioms: if it ain't broke, don't fix it... and never throw good money after bad. Taken in conjunction, the preceding wisdoms neatly define the problem that was, and continues to be SUMMER IN PARADISE.

Readers of my review of the original version of SIP will recall that my overwhelming reaction was that of apathy, that alone of all Beach Boys albums since 1962, this one really didn't matter. For a point of reference, just before hearing version two, I dug the original out and gave it another airing, with exactly the same result - innocuous melodies, lifts and steals a-plenty, excellent production and performance, dire lyrics, emotional content zero. Disposable, but not offensive.

SIP '93 is a beast of a different hue, however: why to remix, and which tracks to remix has been a decision as yet unexplained (perhaps best left so...), thus the results must suffice. And they are a decidedly mixed bag.

First the good(ish) news: "Strange Things Happen" has lost some 60 seconds of tag, is otherwise untouched (at least to these ears) and generally benefits from the surgery. "Under the Boardwalk" undergoes more radical changes, most notably the restoration of the original middle-eight and some nice guitar overdubs on the verse, and again emerges as an improvement. ("Forever" is remixed so very slightly as to be imperceptible -no matter, as the treatment sucked in the first place and continues so to do.)

However, any good is negated by the revisions to "Island Fever" and "Summer In Paradise" itself. The former is so extensively reworked as to be almost unrecognisable (no bad thing, were it done with sensitivity and insight - which it wasn't), whilst the latter - which lyric aside, wasn't actually too shabby in it's previous incarnation - is rendered absolutely unlistenable by hamfisted re-recording, rearranging and repositioning of the chorus, a vocal by Roger McGuinn so bad as to be laughable and the wholesale garnishing of the track with great dollops of 12-string guitar (yes, on top of the existing 12-string - brash isn't the word). And whoever programmed this new drum track should be strung up by the thumbs and left to rot... There's a sense here of a rush job, of imperfect quality control, perhaps of someone not really caring. Certainly there's far too much going on: the closest comparison I can come up with is "You Need A Mess Of Help...", and that sounds restrained next to this musical explosion.

The original SUMMER IN PARADISE didn't matter because, basically, it asked no questions beyond "why bother?" The 1993 version puts up any number of urgent queries, all concerning the taste, expertise and commercial acumen of absolutely everyone involved in the project, from Terry Melcher (who did a fine job with "Somewhere Near Japan") through Mike Love to The Beach Boys and Capitol/EMI, who one assumes must have heard the 'improvements' before agreeing to put the disc into the shops.

If queried, Mike will probably place the blame for the initial failure of SUMMER IN PARADISE on poor distribution (but whose idea was it to go with Navarre? Quite...) and the failure of the 1993 version on, oh, the simultaneous release of the boxed set. It's never the Beach Boys' fault, you see. The notion that the material might be sub-standard never occurs. But it is... and however much you tinker, dross will always be dross.

AGD

Editor's note: Hold on a minute. Let's get another opinion here. A lot of Stomp readers have written and told me how much they've enjoyed the album. Island Fever, now has a much catchier chorus and is a more complete song. Strange Things Happen, much more suitable for radio play now in it's new edited version. Walking in the Sand, has had half a minute chopped a definite improvement. Under The Boardwalk, additional Alan vocals again improve this for me. Summer In Paradise, as a long time Byrds fan this version sounds terrific to me, Beach Boys and Byrds together, what more could you ask for. Forever, always preferred the AC mix anyway. So there you are, buy the re-mix and make up your own minds.



Bill Scanlan Murphy
& Brian Wilson. LA.
6th April 1993.

FURTHER DETAILS CONCERNING THE 15TH CONVENTION

TICKETS: Details as in the display advert. Tickets are £5 each for applications postmarked on or before 15th August. After this date they will be £10 each - tickets will not be for sale at the door. Total number available is 350 and we regret there are no refunds for unwanted tickets.

BADGES: There will be commemorative badges given out to the first two hundred through the door.

ENTRY: The doors open at the customary 11.00 pm but table holders will be allowed in at 10.00 am. As previously there is a bar, and sandwiches will be available during the day.

TABLES: There are twelve tables available. Applications will only be accepted from subscribers who have maintained a consistent subscription for a minimum of 18 issues. Thereafter it is at the organisers discretion should table be available. Tables are £17.50 each to previous stallholders, £22.50 to first time applicants, but £35.00 to all after 15th August. Please enclose an S.S.A.E. with all correspondence, anyone connected with a table must have a normal ticket.

RAFFLE: At the time of writing we have over 70% of the prizes.

AUCTION: Again, hopefully, one or two different items here, (but it's not always that easy!)

ENTERTAINMENT: We are delighted to announce that for our fifteenth Convention, our very own Graham Hicks and his group "Coconut Grove" have agreed to perform in front of the elite audience. Graham has attended all but one CONVENTION and we are delighted that following much consideration, he and his group are coming.

VIDEOS: This year we may decide to leave this item out due to the live group section/s. This is yet to be decided.

LOCATION: The full address is: Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex. Public transport is very good with number 92 bus running from Greenford Station to the Centre.

PHOTOGRAPHY: For any form of commercial publication for, or in any magazine, book or equivalent, is forbidden. permission can only be obtained in writing from STOMP magazine.

NOTE: The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

ROY GUDGE & MIKE GRANT



Beach Boys Stomp sales items available from;-

P.O. Box 103, Farnham, Surrey GU10 3QG.

1. Beach Boys 1989 Concert programme. £5 00
post and packing £0 75 pence
2. Sire Records "Brian Wilson press kit". £5 00
(largely written by David Leaf-SUPERB!!!)
post and packing £0 75 pence
3. Beach Boys "Stack-o-Tracks" booklet. £2 00
post and packing £0 75 pence
4. Paul McCartney on "Pet Sounds". £0 50
(This should have been included with the U.S. "Pet Sounds" C.D., conducted by David Leaf it answers several very significant questions.)
post and packing £0 50 pence
5. "Denny Remembered" by Ed Wincentsen. £12 00
(Excellent softback book dedicated to the memory of Dennis Wilson).
post and packing £0 75 pence
6. "Teen Set" 1964 Capitol Records produced magazine. £5 00
(This was a teenage magazine published by Capitol Records featuring their recording stars, the very first issue was a Beach Boys Special.)
post and packing £0 75 pence
7. Beach Boys Stomp folder. £4 50 each or £4 00 two or more. (This is the second run of the folder from several years ago following much demand, holds 12 issues and has Stomp logo printed black on white.)
post and packing £1 50 for up to 2 folders
post and packing £2 50 for up to 3 folders
post and packing £3 25 for up to 5 folders
8. "Brian Wilson Special" special issue dedicated to the unbelievable appearance of Brian Wilson at the 1988 English convention, what more can we say.
£2 00 includes post
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Please make all cheques payable to "Beach Boys Stomp" and send to;- P.O. Box 103, Farnham, Surrey GU10



Back To The Beach. Former Beach Boy Brian Wilson meets with the producers of "Good Vibrations: Thirty Years Of The Beach Boys," a five-CD boxed set of hits and rare recordings by the group. Shown, from left, are Clark Duval, Capitol Records senior director of catalog and artist development and executive producer of "Good Vibrations"; Wilson; and "Good Vibrations" producers David Leaf and Andy Paley.

MORE IN '94: Don Was' MCA-distributed label, *Karambalage*, is gearing up for its first releases, set for early 1994. Was has had the record company deal for a while, but has been a little busy working on other projects. Appropriately enough, Was says *Karambalage* is German slang for "unavoidable collision."

First up is a new studio album from former *Rascal* Felix Cavaliere. "He sounds like no time has lapsed," says Was. It's fitting that the January release from Cavaliere, one of Was' musical heroes, should mark the label's bow. "He was the inspiration for me to go into this business," Was says. "He had his own band and produced *Laura Nyro*. I thought that's what I wanted to do, too."

Also forthcoming from the label will be two Brian Wilson albums. Was says the first will be a soundtrack for a Wilson documentary made for the BBC; the second will be a studio album of new material.

ADVERTS

Up to 25 words : £1.00

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Addresses are free but the Editor's decision is final.

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BEACH BOYS AND RELATED records, CDs, tapes, videos, books and memorabilia for sale and trade, send s.a.e. for large list to: David Wall, 4 Coronation Mount, Keighley, West Yorkshire, BD22 6HB.

SURFERS RULE is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfari's, Gary Usher, Ripchords, Dick Dale, etc. Subscriptions: £5 for 3 issues (cash please), published 3 times a year. Please send money to Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

NEIL YOUNG APPRECIATION SOCIETY. Quarterly glossy magazine, minimum 48 pages, fully typeset and full colour cover. Many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. **MEMBERSHIP DETAILS:** United Kingdom & Eire: £6.00, Europe: £8.00 (US\$16.00), Elsewhere: £9.00 (US\$18.00). Please write to Alan Jenkins, 2a Llynffï Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

NEWS

So, Finally, the box is out and the reviews have been generally balanced, often glowing and occasionally (i.e. NME) an out and out rave. The likes of the Q review, however, tend to make one wonder if the writer has any basic appreciation of rock history...

Sales figures from the US aren't available as yet, but according to EMI UK, the initial European pressing of 12,000 is close to being exhausted. The second pressing apparently won't feature the sixth 'bonus' CD, so completists please note. Brian is said to be absolutely delighted with the box - not so his former cohorts. According to several unimpeachable sources, the beach Boys have expressed growing dissatisfaction with the content of the box and are considering action, which may result in the removal of some of the previously unreleased material. (Remember, these are the people who were consulted and kept informed at every stage of the project, who had ample time to express opinions and request changes... and waited until the box was in the stores before deciding anything. Don'tcha just love 'em?)

Also out in the UK is **SUMMER IN PARADISE**, which EMI admit isn't moving anything like as well as the box (under 3,000?). Following a period of some confusion, the decision was finally taken to put the remixed version out, but with absolutely no indication on the artwork as to which mix you're shelling out for... except in the packaging. it it's in an Eco-Pack, it's the original version, if it's in plain ol' jewel box, it's the remix (see review elsewhere).

The UK leg of the European tour was well received (if not exactly SRO) by the fans, and in a slightly mixed manner by the press. How went the continental dates? We'd love to tell you, but as no-one's told us yet, it's a mite tricky.

For Wilson watchers, the Record Hunter section of the August issue of Vox magazine provided two contrasting reports of Brian's current situation, one based on our Don Was interview of last year, the other, less positive, outlook on more recent intelligence which included three new titles, "Chain Reaction Of Love", "This Song is Going To Sleep With You Tonight" and "God Did it", the latter a gospel tinged number.

Odds to close with: Time magazine in the US is set to do a feature on the Box... early August should see a SMILE special on BBC Radio 1, during the Guest List show (9.00 Thursday)... and the live rendition of "Summer In Paradise" was reportedly recorded at several gigs with an eye to a CD single release.

AGD & MIKE

COMPETITION 3

Here's your chance to win a copy of the **SUMMER IN PARADISE** re-mix CD. EMI have kindly given six copies as a competition prize - just answer the following questions:

1. Give the titles of all the officially released songs with 'summer' or 'summertime' in the title by the Beach Boys, Mike Love's **CELEBRATION** and Bruce Johnston, before he joined the Beach Boys, with Bruce and Terry and the Sidewalk Surfers. (15 titles in all.)
2. Give the titles of the two Elton John songs that feature both Carl Wilson and Bruce Johnston on backing vocals.

Closing date August 31st.

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